

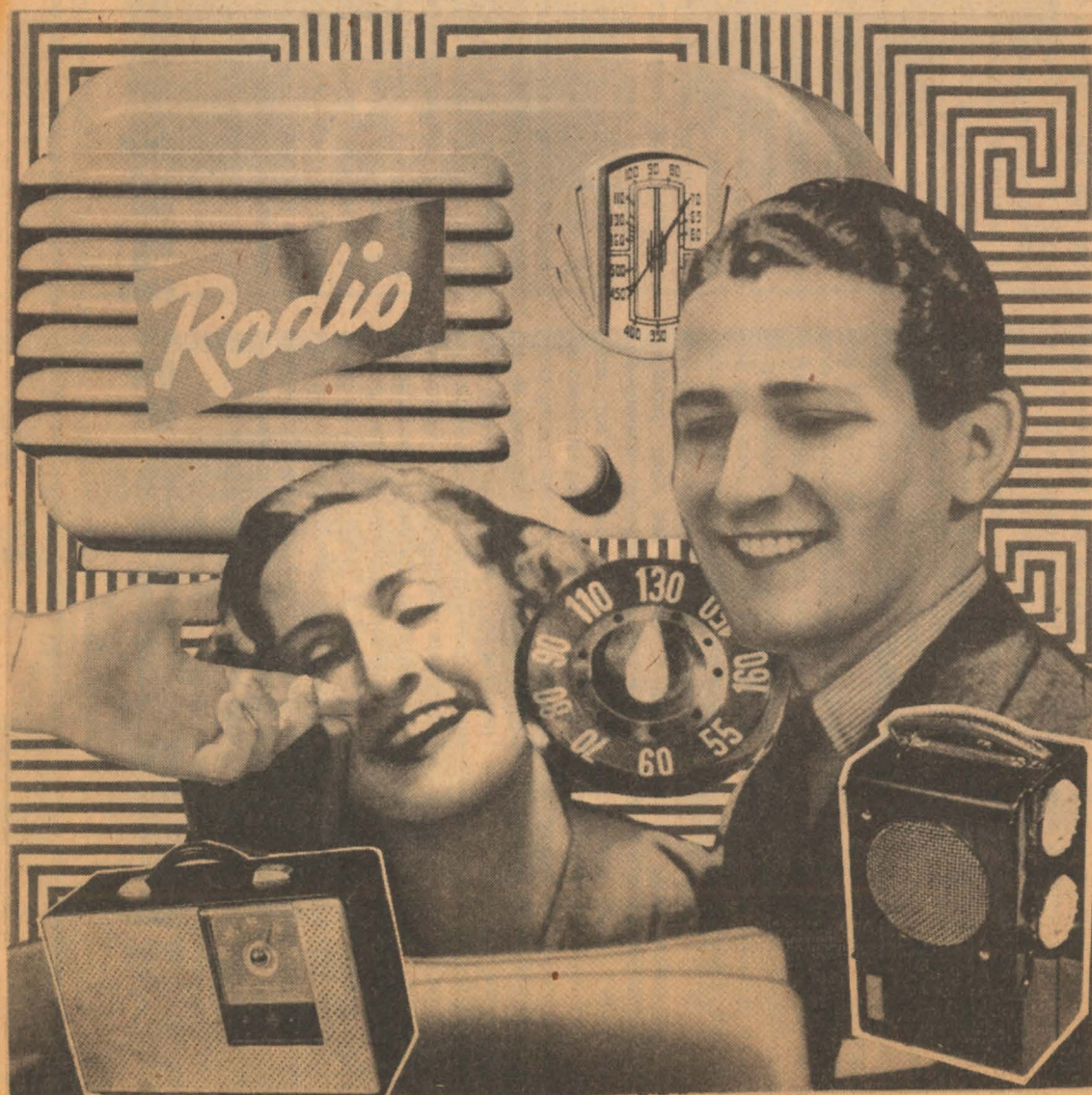
WRUV

91.1 FM



SPRING 83

PROGRAM GUIDE



We Go Digital by Bill Tourtilotte

A Member speaks of sound and style ¹

by Mary Calkins

One of England's foremost urban dance bands, The Members, may well be the next winners in the sweepstakes for American chart success. Their current Arista album, "Up-rhythm, Downbeat," and single, "Working Girl" are making inroads with mainstream as well as new wave listeners.

We talked to lead vocalist and principle songwriter Nick Tesco following the band's dynamic lunchtime show at the Cleveland Agora. The other Members are JC, guitar, vocals; Chris Payne, bass, vocals; Nigel Bennett, lead guitar, vocals; Adrian Lillywhite, drums; Simon Lloyd, alto sax and trumpet; and Steve "Rudi" Thompson, tenor sax.



Q: Where are you based, London?

NICK TESCO: Yeah, West London, sort of a multiracial area. Spanish, black, white, Irish.

Q: In your own words, how about a brief history of how the band came to be?

NT: Well, I formed the Members in 1977, when it was in like, a punk vein. I'm never gonna decry it—you know, a lot of bands say, "Oh we were never punks"—but we all were, everybody was in '77. We were tired of what was going down, the ELP's, Barclay James Harvest, the Aerosmiths and the Van-Halens. It was time for a change, time to take music back onto the street. I formed a band, and within a week we had our first gig down at the Roxy, which is quite a famous place. The first guy to come along was Adrian. He'd never met me before in his life.

Q: Is Adrian related to Steve Lillywhite, the producer?

NT: That's right, he's his younger brother. I didn't know Steve either at this time, I just turned up at Adrian's house one night at two o'clock in the morning, and said "Come join a band, I'll make you famous," and he did... I met JC in a pub

and we got talking, I said "Want to be in my band?" and he said "I can't play guitar." Of course he plays brilliantly now, but at our first gig, he played on two numbers and mimed the rest. Chris joined soon after that. The original lineup was a four piece; this lineup we've got now, apart from the horns, we've been together from the word go, from our first record "Solitary Confinement," on Stiff Records.

Q: You've shifted from the English pop with really English sounding vocals and towards the urban funk.

NT: It was a conscious change, because it can be very limiting, especially for a singer, to sing constantly in a Westland accent. My biggest influences musically were Eric Burdon, and Jagger, and John Lee Hooker. I soon realized that when you hear a good record by Burdon or Jagger, they don't really care what people think. It's a bit like acting, method acting. I call it method singing, where you become part of the song and you care what you're putting across and that's what's important.

Q: You've never been in Cleveland before?

NT: No, we sort of missed Cleveland... A lot of people we know, like the Psychedelic Furs and U2, they always told us we should do a gig at the Agora Ballroom. We heard a couple of years ago that Cleveland was a good show to do. Also this tour is the first we've done with a proper American record company giving us some kind of push and actually having product out here—it sounds very cold calling it product, but once your music's down on vinyl, I suppose that's what it becomes.

Q: How do you like being on Arista? Do they treat you well?

NT: Yeah, they do. You know, I don't expect a lot from record companies, especially these days, as long as they get our records in the shops I don't particularly care if I don't see them from one end of the year to the next. I'm sure they've got better things to do than try to run around me. I've never been a firm believer in the superstar system.

Q: But you wouldn't mind if it came your way, would you?

NT: Hell no.

Q: You wouldn't send it back?

NT: I wouldn't send the cash back, but I'd still like to think I could get out on the street and go drink in bars... I'm a reasonably modest figure.

Q: Do you think you'll be back in Cleveland?

NT: Oh yeah, we'll probably be back in Cleveland once a year from now on.

Q: Yeah, you seem to have gone over particularly well for—may I say—a band that looks different.

NT: That's one of the problems you've got to fight against. It's the usual thing, you know, someone's dress, style, the way they look influences people as to "Oh, I won't like his music because he's got his hair shaved to the sides." But once they hear it, they start to realize that there's a little bit more to life than just saying "I'm gonna boogie on down south and find me a loose woman." I'm sick of those kinds of songs, I'm sick of all that mentality. Musicians are supposed to be saying something.

Q: I think you'll probably see a better audience tonight (at the Pop Shoppe). It was more of a mainstream crowd at noon; probably tonight you'll bring a lot of the wavers out of the closet.

NT: Well, it's not just wavers we're looking for. I think we went down nice, it was a nice time out there... We're not arrogant in terms of our views on an audience.

Q: I imagine it's a little easier for you people since you're so heavily guitar-oriented as opposed to trendy synth and fashion and all that.

NT: I like using synthesizers on records and messing around in the studio, but to me, studio and live work falls in two very different areas. You have a duty in the studio to take your songs to the maximum possible conclusion, whereas live you want to hone all that down and streamline power into people's heads.

Q: I notice you have Martin Rushent co-producing your albums and I was surprised that he uses very little synthesizer, because nowadays when you think Martin Rushent you think Human League, total programming.

NT: JC and I produced most of the latest album, with Dave Allen. He was the engineer and we give him production credit because of all the work he was into on it. He's a young engineer, he's got a good future. But working with Martin was something different. When you work with Martin, you do it his way.

Q: But you don't seem to be doing it the trademark Martin Rushent way, outside of the production being cleaner than it was before.

NT: In fact, Martin calmed us down on using synthesizers, which was really quite funny. I remember one song we wanted to put this huge ending on and he was going, "Ah, it's going to sound really pompous," so we thought about it and he was quite right. He honed our power and got vocal performances out of me that I didn't think I was capable of, he actually got me to perform in the studio.

Q: There was one interesting statement on the sleeve of your new album, "Up-rhythm, Downbeat," something about "balanced music from people who have a silicon chip on each shoulder." What was that about?

NT: That was one of those secret messages.

Q: Play it backwards and it says weird things?

NT: Yeah, Paul is dead, has been for years... No, that was sort of a dig at those who asked us why we didn't put synthesizers on the album. We've always been a bit regressive.

Q: What about the album—what singles do you think you'll put out? I know you've already had a couple of twelve-inch ones.

NT: Well, we had the twelve inch of "Radio" out, and "Working Girl" is the single which is out at the moment. We've got about seventy stations now in the states in good rotation, and MTV also picking up. It's happening, but America being such a huge country, it's gonna take us maybe a couple of months before it starts to show. I think we've got a hit record on our hands.

Q: What about video? Do you get into any of that?

NT: Oh yeah, we have our "Working Girl" video on MTV. They're putting it on about five times a day now, it's really helping us. The making of videos, I've always been involved in. I like to make videos without people playing instruments, I think the video with a guy on stage with lights and dry ice is so passe. A lot of our songs adopt a kind of storyline anyway.

We've got a lot of pretty girls in our video. The "Working Girl" is portrayed as being an executive, whereas a lot of people expected us to make a video where the girl works in a factory or whatever. We thought it would be a little more realistic to portray women as holding jobs which reflect a proper position...and the guys are in the poolhalls hanging out and having a good time.

Q: Riiiiight. Where do you see yourselves in five years?

NT: A nice warm island in the West Indies.

a CORNERSTORE

fine wines

imported and domestic
specializing in California varietals
vintage ports • imported beers
Top of Cedar Hill in Cleveland Heights

231-6666

Mon-Sat 12-8

2057 Cornell Rd., Cleveland, O. 44106
• Located in Chabadon Campus Building
(in the heart of CWRU)



Pizza Falafel
Israeli/Italian
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Sun.-Thurs. 11am-10pm
Friday 11am-3pm
Saturday 1hr. after dark-2am

• Carry-Out Service • Private Dining Room Available •
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Killing culture in the marketplace

by Michigan Mom

First Church of Howard Devoto
Sunday 2-9 am

Inspired by two rousing conversations including references to the days when...alright, snicker, everyone overlong exposed to Mom's tirades about nostalgia...the Damnation of Adam Blessing played the Exit (with a strobe light in each corner and dayglo symbols along the black shellac walls) in North Ridgeville regularly and when Mom saw the Choir at It's Boss (with a tunnel of illusion at the entrance, black w/dayglo stars that seemed to rotate as you walked through it) on Brookpark

and the Papas, Ravi Shankar...not only tolerated, but applauded! The need to explore self interests and to discover what works for yourself by exposure to as many influences as available somehow led to stratification, vocal camps dug in to invalidate whatever didn't work for that particular person and all of that person's friends.

Not that rock is much different than jazz et al; I think within all types are subtypes and some violent supporters and assailants. Well, would you rather have the art someone likes give that person his or her sense of ego and identity than ye olde nose to ye olde grindstone pursuit of good grades—which

'Motivation to react is not your own thing to do...'

Road, when clubs allowed 15 year olds in to see the band because attendance was regular enough that they didn't make their money on the bar—I guess—well, that was pre-inflation, and another day another conversation about today's scholastic de-emphasis on art as self-expression as well as an expression of the political climate of its time, the tendency to distill the moments of historical time, the quick reduction of now wave to commercial possibilities...how many people remember or know that new music began politically, as, indeed, every decade's pubescent generation emphatically faults the existing standards, usually greeted by the set upon generation w/ rhetoric disturbingly similar to the remarks that generation heard from its parents when that generation made its statements.

It's depressing to think that any culture dissolves into the marketable. Some corporate exec got a bonus for picking "classic rock" and "vintage rock" to describe a narrow selection of oldies, often only those which were top hits in their time, a time of that other level of appreciation—of whole albums, not merely one lead song—when said hit often excluded said performer from serious consideration as representative of a much deeper and wider culture.

Before hardening of the snobberies set in was the Monterey Pop Festival, the Experience, the Animals, Big Brother and the Holding Company w/ Janis Joplin and other trad hip rockers of the psychedelic era intermingled w/ Hugh Masekela, Otis Redding, the Mamas

means psyching what the prof wants and giving exactly that instead of actual concentrating on learning—on the theory of a good job on the theory that jobs will exist again.

What the culture dictates becomes the behaviour rather than personal choices which combine presented materials to make personal behaviour. Learn the pose. Do the method. Today's movies are arranged w/ episodes to accomodate the twelve minute attention span to which television has trained us. Motivation to react is not your own thing to do, but if you can recognize what you don't like and don't let that manipulate you to do contrary any more than conform, you begin an initiative to decide what you might choose to be.

This isn't the article I want to write. I want to salute those less familiar American bands which made 1982 quite nice. I mean, how much publicity will Fibonaccis, Choir Invisible, Lifers, Middle Class, I'll Be On The Fōne To You, Luxus, Sleepers, Toiling Midgets, DA, l'Ubu, Del Byzanteens, Fine Art, Neats, Sport of Kings, Endgames (Colorado), R.E.M. (not to be confused w/ R.E.M. or R.E.M.) get... and what have they done to deserve Mom (JOKE). Thank Canada for crossing the Lake, thank the eternal Captain Bee... and Voice Farm for the album cover (so's how about some outtakes, fellas?) and, not to mention my new year resolutions. I've made my list, er, checked it twice, and I only had to lose it once. Finally, uh, Joe R., my b'day's over; you can remove the tinsel from the studio now.

Coalition sponsors logo contest

Entries for visual and audio logos for the College Radio Coalition will be accepted and a prize will be awarded for the winner in each of two categories, but winning entries will not necessarily be used by the College Radio Coalition.

If an entry mentions one station in the coalition, it must mention all five to be considered. The same information must be given for all stations. (For example, if the logo entry gives the call letters of one station, it must give call letters for the other four stations.)

Entries must be post marked no later than May 1, 1983, and should be sent to College Radio Coalition, Post Office Box 15180, Cleveland, Ohio 44115.

The prizes are as follows: The winner may select one half hour of music or other programming on the College Radio Coalition member station of the winner's choice. Programming is subject to the approval of the station involved, and the time and date for such programming is at the station's discretion. An additional prize for the person who has submitted the winning logo entry is admission for two at a college radio coalition benefit.

Member stations of the College Radio Coalition are as follows:

WBWC 88.3 FM	Baldwin Wallace College	826-2145
WCSB 89.3 FM	Cleveland State Univ.	687-3523
WOBC 91.5 FM	Oberlin College	775-8139
WRUW 91.1 FM	Case Western Reserve Univ.	368-2208
WUJC 88.7 FM	John Carroll Univ.	932-7946

The contest is open to everyone. Members of the College Radio Coalition will decide on the winner of the logo contest. Decision of the Coalition is final. All entries become the property of the CRC and will not be returned.

Enter early and often!

ENTRY BLANK

I have read the rules, signed _____

NAME _____

ADDRESS _____

PHONE day: _____ night: _____
Please write legibly.

'Lambda' returns

by Dan Schafer

With the demise of Cleveland's gay newspaper "High Gear," there is a need for a local gay awareness media outlet. This is what has pulled Radio Free Lambda out of its year-long dormancy.

We will have a local program sensitive to the needs of lesbians and gay men, an alternative to the straight media with their one-sided views of issues that affect gay people.

This will be a half-hour of gay and feminist-oriented music, with interviews, local and national news, and a weekly calendar of area events. There may be live appearances of gay or

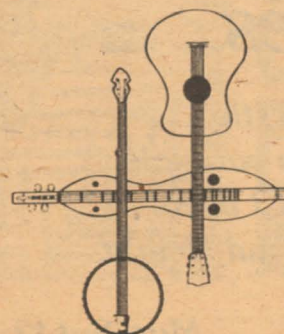
feminist musicians. Some weeks will feature a specific topic, speaker, or guest. Other weeks will be freeform.

With all the homophobia in our environment, we are glad that we are on the radio to be an alternative, to let people hear the other side. Brothers and sisters: tune in. Share and be aware!

Please send any questions, comments, and suggestions to:

Radio Free Lambda
WRUW-FM
11220 Bellflower Rd.
Cleveland, OH 44106

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Strings & Things
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Books & Records

Presenting: Our first crossword puzzle

3

by Bob Harris

Welcome to the first, and possibly the last, WRUW crossword puzzle. In it you will find clues to test your knowledge of music, radio, and other assorted fun things. Answers to many of these may be found rather easily by simply listening to the station or snooping around a bit in your friends' heads.

In order to make this sort of interesting, there's a bit of a contest attached. Nothing to get worked up about, but a bonus nonetheless. Every puzzle sent to the station with more than 50 of the 100 clues answered correctly will receive a WRUW bumper sticker, and the entry with the most answered correctly will win some lucky human a free WRUW T-shirt (Specify size with entry). Entries sent to us with less than 50 correct answers will be used by the WRUW staff as scratch paper, which is fine, because all returned entries become the property of WRUW.

Of course, WRUW staff members, their relatives, and people I told all the answers to aren't eligible. Sorry.

I checked around a bit first to make sure I had spellings and definitions correct, but I might have screwed up. If you have questions, address those to the station when you send in your entry. Other inquiries will be ruthlessly ignored. Any question I did blow will be thrown out, and only 49 and so on correct answers will be required.

If you're hyper to know your score, include a self-addressed stamped envelope along with your entry.

The solution will be published in the Summer program guide, available around the middle of May. Send entries postmarked before midnight, April 15, 1983 to:

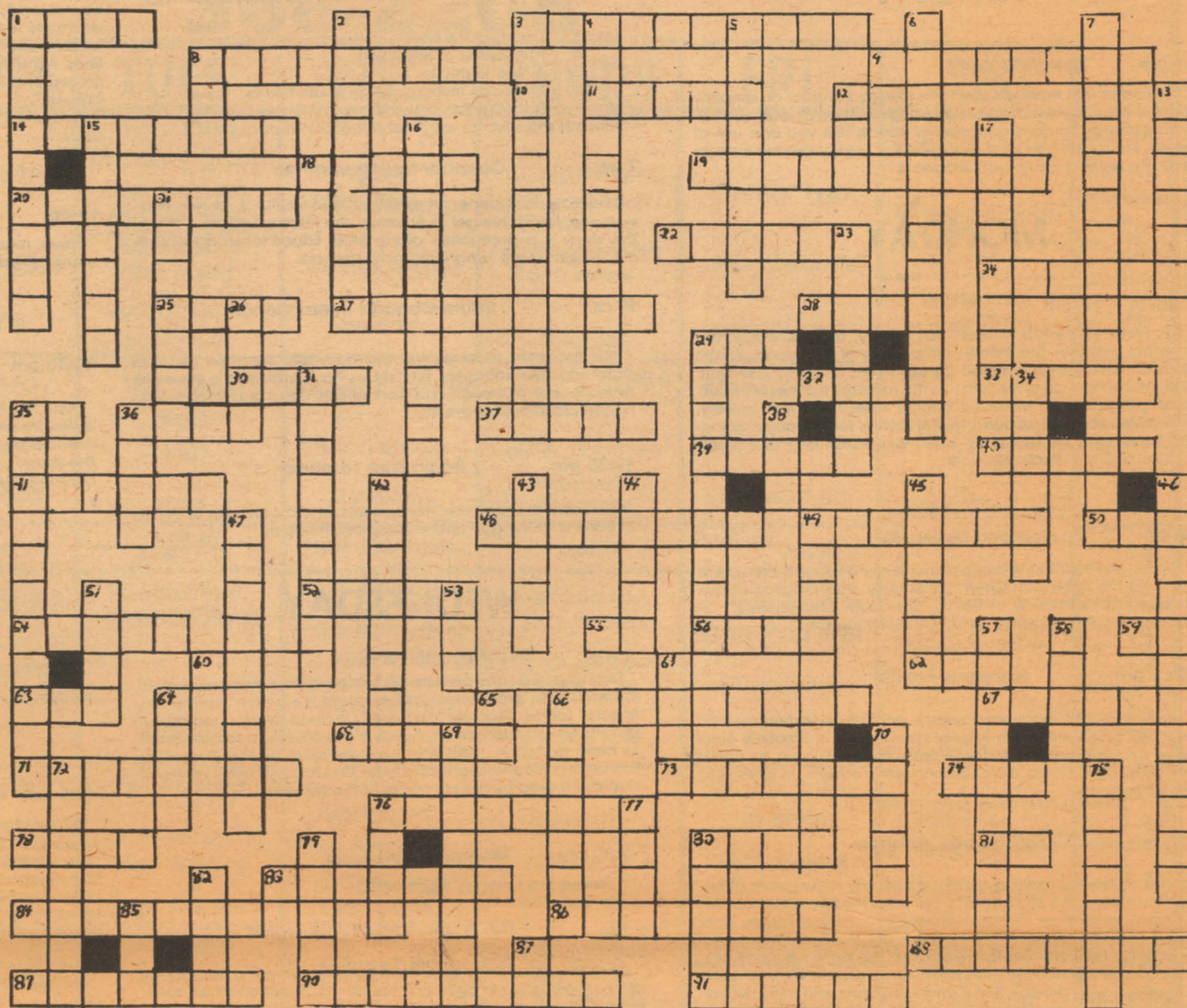
WRUW-FM Crossword Contest
11220 Bellflower Rd.
Cleveland Ohio 44106

Good luck. You might need it.

Clues

Across

1. WRUW's licensee (abbrev.)
3. John McLaughlin's chosen first name, also his performing group the _____ Orchestra
8. MHz
9. Steve Reich's most recently recorded composition
11. Jazz bagpiper _____ Harley



14. National Lampoon's recording parodying Woodstock
18. He played Tevye in "Fiddler on the Roof" on Broadway, also a toothpaste
19. All contributions to WRUW are tax-_____ (HINT)
20. WRUW devotes the 3rd week of Feb. annually to its fundraising _____
22. "Radio _____" presents a review of the Soviet press...
24. Jazz guitarist with about 2 1/2 fingers on his left hand _____ Rheinhart
25. A form of jazz bluegrass popularized by David Grisman, Tony Rice, and Darol Anger, _____ music.
27. Record label specializing in Reggae and Celtic folk music
28. What the slithy loves gyred in whenever it was brillig.
29. Substance first used to string musical instruments
30. Cleveland State's radio station
32. Blues performers Canned _____
33. Conductor of the Saturday Night Live band Howard _____
35. Erstwhile writer for Rolling Stone, inventor of "Gonzo Journalism," _____ Thompson (init.)
36. John Carroll's radio station
37. Jazzmen Jaki _____ or _____ Lancaster
39. "Einstein on the Beach" composer Philip _____

40. Record label of The Residents
41. Providence, RI "Western Wave" band _____ Rodeo
48. Public affairs network originating from the University of Texas at Austin
49. Between Renaissance and Classical
50. English dance reggae
52. Producer of the Roches' "Keep on Doing" and King Crimson guitarist Robert _____
54. "Another Saturday Night" and "Wonderful World" originator Sam _____
55. First note of scale when sung
56. The National Federation of Collegiate Broadcasters (abbrev.)
59. Fourth note of scale when sung
60. Inventor of the Prepared Piano, author of "For The Birds" John _____
62. Talking Head and sometime collaborator with 52 Across Brian _____
63. John Belushi, Marilyn Monroe, Janis Joplin, Jimi Hendrix, et al. (abbrev.)
65. Sequel to Godspell, "Joseph and the _____ Dreamcoat."

67. Composer of 7 Down: Charles _____
68. Categorize the following: The Freddie, The Jerk, The Dog, The Fly, The Hitchhiker, and the Ski (c. 1962)
71. Instrument played by Bill Spence, Robert Force, Albert D'Ossche, and Neal Hellman
73. Stage comedy performers The _____ Players
74. Fifth note when sung
76. Bluegrass instrument halfway between a guitar and a violin
78. The only radio station fit for human consumption
80. Most bluegrass, jazz, rock, and reggae is written in the time signature _____ four
81. Sixth note of scale when sung
83. The recognized master of the classical guitar Andres _____
84. WRUW's age in years
86. Laurie Anderson single O _____
88. Curtis _____ and the Impressions
89. On The Road with—not Charles Kuralt—Jack _____
90. "Blues harp"
91. Jaundice-skinned reggae performer _____ man

Down

1. 5-station group formed to improve non-commercial radio, The College Radio _____
2. Jazz pianist with a "natural weirdness" _____ Monk
4. Type of jazz popularized by Ornette Coleman
5. 40's radio drama series run several times on WRUW
6. Beat poet Lawrence _____
7. Jazz tune _____ Erectus
8. "This is Stewart Finley for _____ and Molecules..."
10. Tasteless recording artists The _____ Kazoo Orchestra (2 words)
12. Our bosses, The Federal Communications Commission (abbrev.)
13. WRUW's beloved King, Howard _____
15. Stretch of many notes on one syllable of text in early music
16. "FM" stands for frequency _____
17. Radio fantasy, "The Adventures of Jack _____"
21. "Doonesbury" creator Garry B. _____

23. Pete Seeger's original folk singing group
26. Baldwin-Wallace's radio station
29. Medieval mass music of the Catholic church, still in partial use today, _____ Chant
31. The Beatle who died of a brain hemorrhage, Stu _____
34. "Penthouse and Pavement" creators, _____ 17
35. Usual provider of the basso 69 down in the 49 across period
36. Oberlin's radio station
38. Rastafarian source of love
42. The Rastafarian lord ruled this nation as emperor until his alleged death
43. Reggae group that scares housewives, Eek-a-_____
44. Oddball record label which has signed the Firesign Theatre, Wildman Fisher, and the Bakersfield Boogie boys, among others
45. "The father of bluegrass" Bill _____
46. Inventor and voices of Alvin & The Chipmunks Ross _____
47. Arlo Guthrie song, Alice's Restaurant _____
49. Janis Joplin's group _____ and the Holding Company (2 words)
51. The Northeast Ohio Jazz Society (abbrev.)
53. Biographee of Peter Schickele _____ Bach
57. Broadway show based on Tom Lehrer's music
58. One of the main practitioners of the single-string style of banjo picking, Don _____
61. What Stevie Wonder would walk with if he had a twisted ankle
64. Hippie musical, also Treat Williams' 1st movie
65. _____ Deum
66. "Ice-picking" blues guitarist Albert _____
69. 17th century bass line, a constant source of tonal direction
70. An instrumental section of bluegrass featuring solo and accompaniment
72. WRUW public affairs program featuring information dealing with an Eastern European people under Soviet domination Free _____
75. New wave magazine _____ Press
76. Inventor of the synthesizer Robert _____
77. A word in the Adelbert Rd. west sidewalk between Baker and Adelbert Main
79. Richard Simmons' recent album (it's OK not to admit to knowing this)
80. The Irish Pipes of Finbar _____
82. Stormy Weather Broadway star _____ Horne
85. Lennon and Ono nude album _____ Virgins
87. Seventh note of scale when sung

Spring Program Highlights

SUNDAY

11 pm Energy Watch

Interviews with energy experts on energy's impact on employment, environmental effects, technological breakthroughs, alternative energy sources and energy saving tips you can use at home. Brought to you as a service of the Energy Electric Institute and produced by Jameson Broadcast.

MONDAY

7 am Forum

For those interested in yesterday, today, and tomorrow, this program explores the infinite dimensions of the world. Forum looks at current events, noted personalities, scientific research, and the lighter side of life (such as the mating habits of blowfish). Recent topics have included cancer research, math anxiety, and biofeedback. Produced by the Center for Telecommunication Services at the University of Texas at Austin and distributed by the Longhorn Radio Network.

Noon Man and Molecules

The longest running science show on radio today is brought to you from the American Chemical Society. Past programs have included "The Science of Pain," "The Stale Beer Mystery," "A Vaccine Against Leprosy," and "Oil in the Ocean."

12:15 pm European Profile

This weekly informational package contains commentary and analyses of current international issues, from a uniquely European perspective. This series is produced in English by Radio Nederland, the Dutch World Broadcasting System, in Hilversum, The Netherlands.

2:30 pm Dry Smoke and Whispers

This is a series of radio drama and comedy reminiscent of the old-time tales of the 30's and 40's, but set in the future in an entertaining combination of satire, nostalgia, science fiction, and mystery. The protagonists are ace investigator Emille Song and his sidekick Professor Durrick Henchard. The setting is Quaymet, "a vast capital where the cultural must rub elbows with the ghetto dwellers, who provide Song and Henchard with the information that leads them into the very heart of intrigue and suspense each week." Produced by Radio Cinema Associates and WMNF (Tampa, Florida) and distributed by the National Federation of Community Broadcasters.

7 pm Free Ukraine

Ukrainian news, music, and information. Produced by Marko Farion and WRUW.

7:30 pm The Wax Museum

Dave Brown brings you rare rhythm and blues for half an hour each Monday night.

10 pm Walking Dr. Bill's Rhythm & Blues Survey

Bill Anderson hosts this history of rhythm and blues featuring a different artist each week.

	year	featured artist
Feb. 3	1965	Jimmy McCracklin
14	1966	Don Coray
21		Lowell Fulson
28		Robert Parker, Willie Tee, & Nola Records
Mar. 7		Slim Harpo
14		Otis Redding at The Whiskey a-go-go
21		Howard Tate
28		James Carr
Apr. 4		Lou Rawls
11		Ojays
18	1967	B.B. King
25		Aaron Neville
May 2		Otis Redding: The Soul Album
9		O.V. Wright
16		Aretha: I Never Loved a Man
23		James Brown: Live, June 1967 Apollo
30		Stax Volt Story

TUESDAY

7 am Women

The focus is on people, events, and issues which concern the lives and circumstances of women around the world; the intention is to entertain and inform listeners—both male and female—through interviews, commentaries, music, and poetry on a variety of topics which reflect the objectives of the Decade For Women 1976-1985: Equality, Development, and Peace. Produced by United Nations Radio.

7:15 am The Week at the U.N.

A weekly news program reporting major developments within the U.N., including extracts from meetings of the Security Council and General Assembly and dispatches on events away from Headquarters. Produced by United Nations Radio.

2:30 pm The Great Atlantic Radio Conspiracy

Feb. 1 Open up the Files
8 The Politics of Addiction
15 A New Right?
22 American Involvement in South Korea
Mar. 1 From the Top Down: the organization of work
Additional show topics were not available at press time.

7 pm Consider the Alternatives

A weekly magazine on political and cultural issues: non-violence, NATO, hunger in America, the Middle East, and more. This show is a production of the SANE Education Fund and is distributed by the Longhorn Radio Network.

10 pm Radio Canada International

This program, produced in Canada, features short series of show on selected topics. Past shows have included a five-week retrospective of the life and work of Carl Jung and three weeks on the climate controversy.

10:30 pm Radio Free Lambda

'Lambda' features interviews, music, and a calendar of events of interest to the gay and feminist communities.

WEDNESDAY

7 am The Next 200 Years

Distinguished scholars from all fields examine many aspects of the American experience and evaluate the nation's future prospects. Topics recently discussed include world population growth, space exploration, needs of the elderly, and new issues in child adoption. This show is produced by the Center for Telecommunication Services at the University of Texas at Austin and distributed by the Longhorn Radio Network.

2:30 pm Man and Molecules

Please see Monday, noon listing.

7 pm The Fourth Tower of Inverness

A mystery serial in the grand old tradition, bringing back those days of yore when imagination flourished and listeners sat spellbound. The story concerns Jack Flanders and his adventures within the Fourth Tower. Upon arriving at Inverness, he encounters strange happenings at the old Victorian mansion. Jack discovers that there are only three towers in Inverness, even though he has seen a fourth. An old jukebox that cannot be located plays a haunting 50's tune just as an accident is about to happen. Jack pursues this jukebox, searching through sliding panels, hollow walls, and underground passageways until, finally, he discovers the entrance to the Fourth Tower that only he is able to see.

Once inside the tower, Jack discovers steps that spiral endlessly upward. On each level there is a door, and as our hero opens each door, he steps into a different dimension, the astral worlds of myth and mystical fantasy.

10 pm Reel Live Music

Peter Petto brings you the finest in live music from all over the Midwest.

THURSDAY

7 am Focus

International and domestic issues are examined each week by distinguished scholars, political observers, former government officials, and others. This show is produced by the American Association for the Advancement of Science, the Brookings Institute, the Overseas Development Council, Resources for the Future, the Wilson Center, and the Urban Institute and distributed by the Longhorn Radio Network.

2:30 pm European Profile

Please see Monday, 12:15 pm listing.

2:45 pm Radio Moscow

Editorials and commentary on international and domestic affairs produced by Radio Moscow in the Soviet Union.

7 pm The Panther Program

And now...presenting one of radio's wildest political comedy programs...Described by the "Boston Globe" as filled with "sarcastic humor that tickles," each program warps today's news into tomorrow's laughs.

"This week," begins the Panther News segment, "we'll visit that fundamentalist Christian elementary school in Most Righteous, Indiana and learned how it handled the heating fuel crisis this winter after they ran out of books to burn."

Taped in front of a live audience each week, the Panther Program has a script and a cast of characters that exude America.

Meet Caleb and Maudie, two rural Americans who try everything to strike it rich—from leasing their land as a toxic waste site to renting their basement to neighbors during nuclear attack. And Nigel Bifar-Zani, the foreign correspondent who finds himself each week among a bunch of seemingly half-crazed and illiterate "commies," who somehow turn his thinking around.

Distributed by the National Federation of Community Broadcasters.

10 pm The Greek Connection

News, music, and information for and about the Greek community. Produced by Patty Komondourous and WRUW.

10:30 pm Jazz Masters

John Richmond's 52-week history of jazz returns to WRUW. The series traces jazz from the pre-jazz African and European influences all the way to the rock-influenced jazz of the seventies. The music presented on Jazz Masters is historically significant, but most importantly, it's great jazz.

FRIDAY

7 am The Panther Program

Please refer to the Thursday, 7 pm listing.

2:30 pm In Black America

This series explores the culture, politics, and problems of America's largest minority group. Past programs have included "The Atlanta Experience," "The Importance of Black Media," and "Contemporary Black Writer, Nikki Giovanni." "Black America" is produced by the Center for Telecommunications Services at the University of Texas at Austin and distributed by the Longhorn Radio Network.

Midnight Jazz Calendar

Jim Szabo tells you about upcoming concerts and club dates on the Cleveland jazz scene.

SATURDAY

10:30 am Children's Radio Theatre

Feb. 5	The Sky Is Falling Revue
12	The Velveteen Rabbit
19	Two Feathers and the Panther Suit
26	The Fox who Laughed too Much
Mar. 5	Just St Stories, part I
12	Just So Stories, part II
19	The Children's Playhouse, part I
26	The Children's Playhouse, part II
Apr. 2	The Children's Playhouse, part III
9	The Children's Playhouse, part IV

2 pm Live from Studio A

Larry Collins hosts live concerts featuring local bands.

5:30 pm Performing Arts Profile

Interviews with prominent figures active in the performing arts. Recent guests have included actress Eartha Kitt, composer Aaron Copeland, and Gene Reynolds, executive producer of TV's "Lou Grant." This show is produced by Alan Farley of Public Radio Productions and distributed by Longhorn.

6 pm Another Op'nin'

Broadway musicals from the 20's through the 80's hosted by Dan Shoemaker.

Feb. 5	Weather
12	Valentine's Day
19	All request
26	Fantasies
Mar. 5	Traveling Abroad
12	History
19	All request
26	Voices
Apr. 2	April Fools (Stupid Songs)
9	Magic
16	All request
23	Styles
30	Great Literature
May 7	Vacations
14	War Songs
21	All request
28	Humor

WRUW-FM 91.1

PROGRAM GUIDE SPRING 1983

368-2208

	SUN	MON	TUES	WED	THURS	FRI	SAT	
2 ^{am} :30	First Church of Howard Devoto Michigan Mom THIRD WAVE	Dead Air Catherine Butler MODFORM	That Other Leading Brand Dan Quinlan MODERN MUSIC	Sine of the Thames Michigan Mom FREE WAVE	Slippery When Moist Keith Bowman & Friends FREEFORM	Cult of Ego Brian Azzarello MODERN FUNK	Liquid Opus Michael Arnovitz MODERN DIVERSIFIED	2 ^{am} :30
3			Admirable Restraint John Moore PROGRESSIVE				Water on the Ears	3
4		This Is Pop? Chris Hagen MODERN MUSIC	The Uphill Side Herb ROCK	Generic Radio Brian Grieb FREEFORM	The Wreckage Heap Mark Gromen HEAVY METAL/ HARD ROCK	Mental Floss Emily Daponte MODERN MUSIC	Neal Filsinger FREEFORM / ROCK	4
5		Forum	Women At the U.N.	Next 200 Years	Focus	Panther Program	Diversified Inc Wade Tolleson FREEFORM	5
6		Twisted Kicks Jeff Wallenfeldt MODERN POP	Collective Unconscious Chas FREEFORM	The Spiel Aida Saracevic FREEFORM	Roses in the Snow Robbie Ernhart & Linda Lou VARIOUS FOLK	How Blue Can You Get Vic Selig BLUES		6
7		Special K Mark Kay NEW & OLD WAVE	Rocktyme Uri Feldman & Jeff Vekony ROCK, NEW ROCK	Java Jump Ched Stanisich MODERN MIX	Thursday Review Flannery FREEFORM	Waking Up in Style John Zeitler FOLK		7
8		Classical Sound Gallery The Colonel 9-11 Vocal-ease 11-12 CLASSICAL	Man & Molecules On the Rolling Sea Fred Soster & Pete McCall REGGAE	Alloyed Forces Chuck Hanley HEAVY METAL	Gumshoe Cliff Faintych MODERN MUSIC	The Island of Doubt MerriLynne Sittley FREEFORM		Mango Tango Ched Stanisich REGGAE
9	Orange Schubert Stephen Cahn CLASSICAL	Dry Smoke Whispers	Radio Conspiracy	Man & Molecules Prime Time	European Profile Radio Moscow	Black America	Cousin Jimmie Wilson & Linda Lou BLUEGRASS	9
10	Desperate Straights Marty Drabik AVANT GARDE & PROGRESSIVE	Bad DNA Michael Arnovitz MODERN MUSIC	Daylight Serenade Bob Harris REGGAE	Glass Bastion Bill Tourtilotte MODERN MUSIC	Orchestra Mark Perlman CLASSICAL	Suburban Renewal Joe Daquino MODERN MUSIC	Cold Sweat Keith Bowman REGGAE & NEW MUSIC	10
11	Definitely Downtown Don Sebian JAZZ	Free Ukraine Marko Farion NEW MUSIC	As the Tables Turn Crazy Lady Blue MOD POP MUSIC	The Rock Block John Fry ROCK	The Greg Holtz Show Greg Holtz POLKAS	Mish Mash Hour Chris Rockmore FREEFORM	Another Op'nin' BROADWAY MUSICALS	11
N	Insecure Hilarity Larry Collins MODERN DANCE	The Wax Museum RARE R&B	Alternatives	Fourth Tower	Panther Program	FREEFORM	Those Oldies but Goodies Stan Skebe 1950-64	N
1 ^{pm} :30	Walking Dr. Bill's R&B Survey	Colours Ann Weatherhead BLUES	Steve Winegar JAZZ	Meta 4 Howard Bell PROGRESSIVE	When the Roses Bloom Again Cousins Dave & Dan Wilson BLUEGRASS	Your Favorite Rebellion Joe Riznar ASSORTED ROCKS	D.O.P.E. Lars Harper NEW WAVE	1 ^{pm} :30
2	Flip City Jordan Davis FORM/FREE	Singular Echo Jeff Bullock & Pete Lahm JAZZ	The Swing Shift John Zeitler ALL REQUEST SWING/BIG BAND	Bird Calls Bill Anderson JAZZ	Evening Shades Paul Hanson JAZZ	Down by the Cuyahoga Jim Szabo Jazz Calendar at midnight JAZZ	Local Anesthetic Becky Patsch AVANT GARDE / FREEFORM	2
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6 Peter Tosh proclaims reggae philosophy

by Keith Bowman

Cloaked in an air of mysticism and warm spirituality, Peter Tosh conveys a powerful, reverent presence. Billowing clouds of burning mist roll around and form within his form continually, while a low poetic tone flows forth from his lips. Like a sage of antiquity delivering the philosophy of life, there is a riveting essence of truth; rapturous inescapable truth.

"I like to meet people, and the kind of music that we play is highly medicinal and spiritual. In these places people don't get spiritual music, they get the music to make you sick, 'funky,' 'get-down,' 'shake your bootie'... That's all they get twenty-four hours a day—no spiritual or moral uplifting. So when we pass through these places it's worth more than diamond (to them)."

When asked about the acceptance of reggae in the U.S. Peter responded, "Reggae is the greatest music in the world which I know. Basically because reggae is a black music—that's the poli-tricks in it. If reggae was invented in America or England it would be accepted. Seen?! But because reggae comes from Jamaica and is only played by those who live there... Many people will come to try and play reggae, but they cannot play like I and I, it is impossible."

Peter Tosh has recorded a new album, "Mama Africa," which is due out soon. I asked Tosh if this album might be different in some way. "Have you ever seen a mango tree bear apple? Well, I am a reggae musician that will always, always be reggae. Any music that comes out of my mouth is REGGAE. Yes, the syncopations may vary and may be different, the beat may be a little or a step back, but it is reggae."

I asked if his album "Wanted, Dread or

Alive," wasn't a little slower paced than some of his other releases and Peter Tosh say, "Well it all depends on how fast I was goin'. You see, I am on Earth, and they call the race on Earth the rat race—that's what men call it. So you know when you are in a race you have to be going at some

form of speed, and most of the time I am not conscious of what speed I'm goin'." But I know I have to keep goin' because I am so accustomed to be goin'. I keep on goin' irrespective of the speed because if I have to move or travel some speed I will just to keep up with the pace."

The interview was held in the contrary confines of Swingo's hotel downtown. The room was your classic gaudy affair with all the trappings of thin-veneered wealth. Tosh and his wife had filled the tables and desks with pots, pans and bags of food for preparation of meals palatable to their Jamaican tastes. The interview was concluded with a spontaneous proclamation-statement from Tosh:

"The people are the ministers of the shit-stem, yet it is the nature of the music business that makes it impossible for the little people to hear the music. It is being geared to a certain people who the music was not made for. It was made for the oppressed people. Seen?! The music comes to relieve the pressure of the people's mind—people who are living in the shit-stem, and being victimized by the shit-stem, abused, accused and condemned in the shit-stem. Those are the people the music was made for, not people born and raised in luxury. Seen?! But still the people born and raised in luxury are people still, they have to listen to music. Seen?! So it is a universal music. But those who control the shit-stem must make it possible that the people who the music was made for get to hear it, even if they cannot afford to buy it."



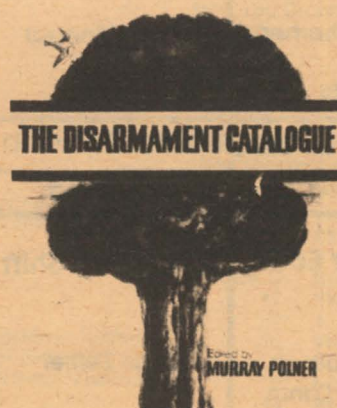
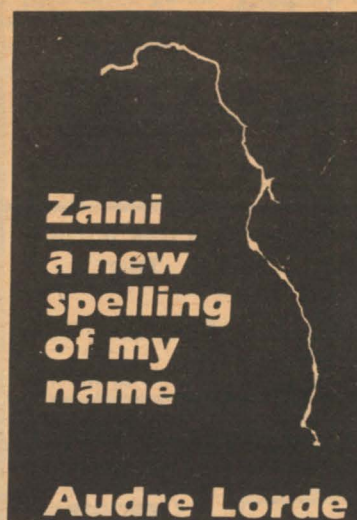
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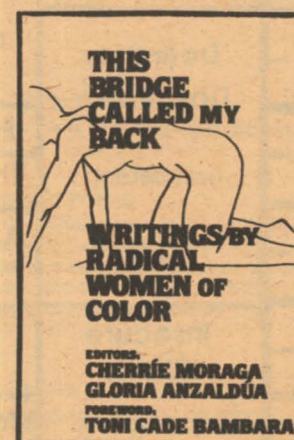
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Montreal exports MEN without HATS to the States

7

by Marko Farion
Free Ukraine
Monday 5-7 pm

Well, yeah...Ukrainian is the third language of Canada. I bet you didn't know that they make passports in Ukrainian. So, who cares? As you might have figured out, I like to brag about things Ukrainian (a proud Ukrainian, you might call it), and the thing I'm braggin' about now is a band called MEN without HATS from Montreal.

MEN without HATS was first formed

by two men: Ivan and Jeremie Arrobas, and in 1980 they released their first EP, entitled "Folk of the 80's" on Stiff records. Here Roman Martyn helps on guitar and Stefan Doroschuk on bass. Soon, all the EPs sold out, but with Stiff experiencing financial difficulties the band left Stiff. They soon were picked up by Statik Records in England where they re-released the single "Antartica, b/w Modern(e) Dancing." Later a single including a new cut "I got the message was released, with "Utter Space" of the EP on the B side.

A record was soon to be released, but a week before the recording, Jeremie Arrobas left the band in his own private pursuits. Ivan, the leading musical force in the band, needed a new member to fill the spot of Arrobas. He had Stefan Doroschuk playing guitar, and had recruited Stefan's brother Colin in the making of the new album, but this was before Arrobas had left. Allan McCarthy, who was currently playing with another Montreal band, was the answer to this difficult problem. It is interesting to point out that during the

one week period, when Ivan was teaching McCarthy the repertoire, Allan and Ivan together wrote "The Great Ones Remember."

MEN without HATS played Cleveland for the first time on December 13th, 1982 at The Wolf at the Door in Lakewood. More recently they played at the Brotherhood of Locomotive Engineer's Auditorium on January 25th, 1983. Both shows were brought to you by Soundsmith Promotions, and WRUW.



MEN without HATS featuring (l. to r.) Allan McCarthy, Ivan Arrobas, and Stefan Doroschuk.

Ukrainian bandurists carry tradition

by Marko Farion
Producer
Free Ukraine

"If anyone wanted to destroy the soul of the Ukrainian people, he could do so by collecting all of the banduras in the world, place them in a pile, and burn them."

—Lesya Ukrainka

Throughout Ukraine's history of being dominated by Russia, the Ukrainian people have been subjected to many attempts of Russification and mental as well as physical torture so as to crush their strong nationalistic spirit. The Ukrainian Bandurist Chorus experienced the same fate.

[What's a bandura?? see Fall '82 Program guide, "Following the bandura through the ages," p.7]

Bandurists from the 18th century until the 1930's were mostly blind minstrels who walked from town to town singing their historical ballads recalling the days of freedom and uprisings. They lived off what people gave them and were treated with great respect. When a bandurist would walk into town, people would drop what they were doing and flock to hear the old man sing. Since most were illiterate, this was the best way to inform the villagers of current events as well as past histories. These bandurists were

literally walking history books.

The Kievan Bandurist Chorus was formed in 1918, organized and directed by Vasyl Yemetz. The Poltavian Bandurist Chorus was formed in 1923, organized and directed by Volodymyr Kabachok. The fates of these two groups seemed dim when Stalin came into power. Joseph Stalin imposed upon Ukraine the harshest tortures in its history. Forced exilings and imprisonments in Siberia, arrests, executions, relocating Ukrainians in Siberia and Asia while letting more and more Russians move to Ukraine, general collectivization, and of course: the man-made famine in Ukraine in 1932-1933. After the famine, in 1934-1935, Stalin proclaimed the motto, "Life is better, comrades, life is merrier!" From Dmitri Shostakovich's Memoirs:

"I'm not a historian. I could tell many tragic tales and cite many examples, but I won't do that. I will tell about one incident, only one. It's a horrible story, and every time I think of it I'm frightened and I don't want to remember it. Since time immemorial, folk singers have wandered along the roads of the Ukraine. They're called lirniki and banduristy there. They were almost always blind men—why that is so is another question that I won't go into, but brief-

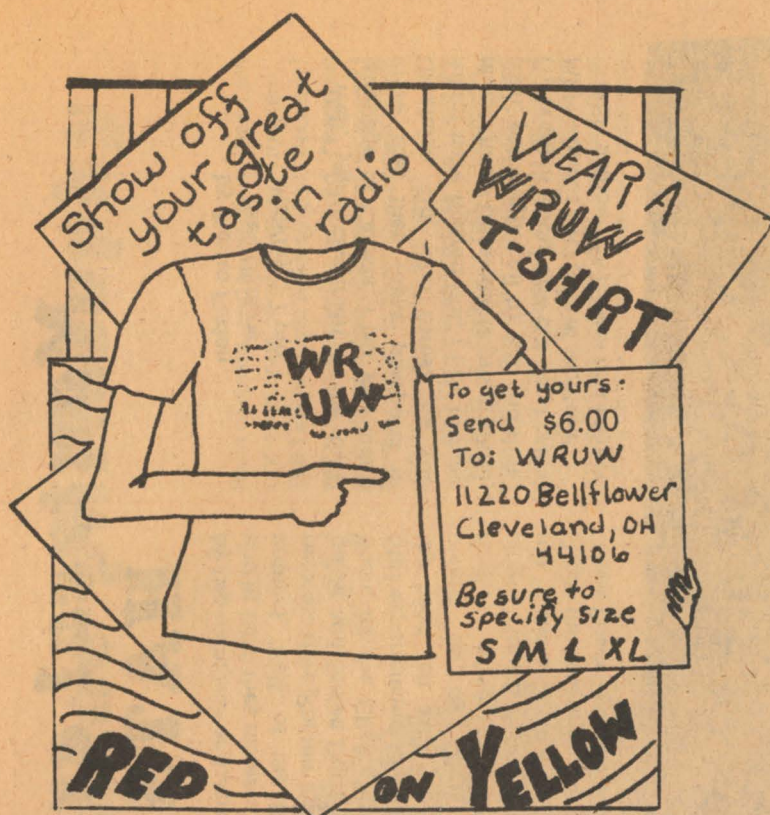
ly, it's traditional. The point is, they were always blind men and defenseless people, but no one ever touched or hurt them. Hurting a blind man—what could be lower?

And then in the mid-thirties the First All-Ukrainian Congress of Lirniki and Banduristy was announced, and all the folk singers had to gather and discuss what to do in the future. 'Life is better, life is merrier,' Stalin had said. The blind men believed it. They came to the congress from all over the Ukraine, from tiny, forgotten villages. There were several hundred of them at the congress, they say. It was a living museum, the country's living history. All its songs, all its music and poetry. And they were almost all shot, almost all those pathetic blind men killed."

The members of the two choruses were practically the only bandurists left. In 1935 they were ordered to merge into one State Bandurist Chorus, with their administrator being a member of the dreaded NKVD. From 1935 until 1941, the bandurists were watched like dogs, with illegal house searches in the middle of the night occurring quite often. During this time many members were arrested and sent to Siberia. In 1941 the bandurists were enlisted in the Red Army, but in October of 1941 a handful of survivors

gathered for a rehearsal and renamed themselves as the Ukrainian Bandurist Chorus under the patronage of Taras Shevchenko (the great bard). It is interesting to point out that this is the time where Soviet history books differ from the rest, stating that all of the members had died in their valiant effort to defend Mother Russia. Edward Prizer wrote for the Associated Press in 1949: "When the Nazis invaded Ukraine, the chorus was taken to a German concentration camp and assigned to hard labor. Later, the musicians were taken to other camps to give concerts. They staged 370 performances in 300 days."

When Germany lost the war, the chorus was placed in a D.P. (Displaced Persons) camp giving concerts. They were soon accepted by the United States where they were sent to Detroit to work in the automobile industry. Since then, the Ukrainian Bandurist Chorus has put out twenty albums, toured Europe twice, Australia once, and toured the U.S. and Canada many times. With a twenty-first album in the pressing and a tour of the eastern U.S. and Canada scheduled for May, the bandurists after sixty five years are as strong as ever. Be sure not to miss them when they play Cleveland on May 12. You will never regret it.



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